Index to Volume Twenty-Two

"A shadow of some golden dream": Shelley's Language in *Epipsychidion*, *by* Robert N. Essick, 165.

ARMISTEAD, J. M., Egypt in the Restoration: A Perspective on *All for Love*, 139.

ASHLEY, KATHLEEN M., The Resurrection of Lazarus in the Late Medieval English and French Cycle Drama, 227.

Beethoven, the Devil, and the Eternal Feminine: Master's Goethean Typology of Redemption, *by* Martin Bidney, 187.

BEHRENDT, STEPHEN C., "The Consequence of High Powers": Blake, Shelley, and Prophecy's Public Dimension, 254.

BESSERMAN, LAWRENCE, Girdles, Belts, and Cords: A Leitmotif in Chaucer's *General Prologue*, 322.

BIDNEY, MARTIN, Beethoven, the Devil, and the Eternal Feminine: Masters's Goethean Typology of Redemption, 187.

Byron's Harold at Sea, *by* W. Paul Elledge, 154.

CAI ZONG-QI, Structural Antitheses in Goldsmith's *The Deserted Village*, 326.

CASILLO, ROBERT, Nature, History, and Anti-Nature in Ezra Pound's Fascism, 284.

CHRISTENSEN, PETER G., The Relationship of Decadence to the Avant-Garde As Seen by Poggioli, Bürger, and Calinescu, 206.

Comic Convention in Trollope's *Rachel Ray*, *by* Jane Nardin, 39.

"The Consequence of High Powers": Blake, Shelley, and Prophecy's Public Dimension, *by* Stephen C. Behrendt, 254.

DAVIS, ROBERT MURRAY, Subdividing the Wilderness: Guides to Waugh Criticism, 216.

DEAN, CHRISTOPHER, Sir Gawain in the Alliterative *Morte Arthure*, 115.

DUFFY, EDWARD, "The Sisters" as the Introduction to *Dubliners*, 417.

"Education by Poetry" in Robert Frost's Masques, *by* D. Bradley Sullivan, 312.

Egypt in the Restoration: A Perspective on *All for Love*, *by* J. M. Armistead, 139.

ELLEDGE, W. PAUL, Byron's Harold at Sea, 154.

ESSICK, ROBERT N., "A shadow of some golden dream": Shelley's Language in *Epipsychidion*, 165.

FRUSHELL, RICHARD C., Marriage and Marrying in Susanna Centlivre's Plays, 16.

Girdles, Belts, and Cords: A Leitmotif in Chaucer's *General Prologue*, *by* Lawrence Besserman, 322.

GOLDEN, MORRIS, Public Context and Imagining Self in the Novels of Richardson and Fielding, 372.

GRIFFEN, TOBY D., The Literature of Wales, 448.

Hawthorne's Portraits, *by* Joseph Kestner, 221.

HENDERSON, JEFF, John Gardner's *Jason and Medeia*: The Resurrection of a Genre, 76.

Illumination and Affection in the Parallel Plots of "The Rich Boy" and "The Beast in the Jungle," *by* Patrick D. Murphy, 406.

Jane Austen's Use of Literary Allusion in the Sotherton Episode of *Mansfield Park*, *by* Kate Meyers, 96.

John Gardner's *Jason and Medeia*: The Resurrection of a Genre, *by* Jeff Henderson, 76.

John Gay's *Dramatic Works*, *by* Patricia Meyer Spacks, 100.

KESTNER, JOSEPH, Hawthorne's Portraits, 221.

The Literature of Wales, *by* Toby D. Griffen, 448.

"Little Pictures on the Lacquered Surface": The Determining Vocabularies of Norris's *Vandover and the Brute*, *by* Lee Clark Mitchell, 386.

MARDER, HERBERT, Split Perspective: Types of Incongruity in *Mrs. Dalloway*, 51.

Marriage and Marrying in Susanna Centlivre's Plays, *by* Richard C. Frushell, 16.

Index to Volume Twenty-Two

"A shadow of some golden dream": Shelley's Language in *Epipsychidion*, *by* Robert N. Essick, 165.

ARMISTEAD, J. M., Egypt in the Restoration: A Perspective on *All for Love*, 139.

ASHLEY, KATHLEEN M., The Resurrection of Lazarus in the Late Medieval English and French Cycle Drama, 227.

Beethoven, the Devil, and the Eternal Feminine: Master's Goethean Typology of Redemption, *by* Martin Bidney, 187.

BEHRENDT, STEPHEN C., "The Consequence of High Powers": Blake, Shelley, and Prophecy's Public Dimension, 254.

BESSERMAN, LAWRENCE, Girdles, Belts, and Cords: A Leitmotif in Chaucer's *General Prologue*, 322.

BIDNEY, MARTIN, Beethoven, the Devil, and the Eternal Feminine: Masters's Goethean Typology of Redemption, 187.

Byron's Harold at Sea, *by* W. Paul Elledge, 154.

CAI ZONG-QI, Structural Antitheses in Goldsmith's *The Deserted Village*, 326.

CASILLO, ROBERT, Nature, History, and Anti-Nature in Ezra Pound's Fascism, 284.

CHRISTENSEN, PETER G., The Relationship of Decadence to the Avant-Garde As Seen by Poggioli, Bürger, and Calinescu, 206.

Comic Convention in Trollope's *Rachel Ray*, *by* Jane Nardin, 39.

"The Consequence of High Powers": Blake, Shelley, and Prophecy's Public Dimension, *by* Stephen C. Behrendt, 254.

DAVIS, ROBERT MURRAY, Subdividing the Wilderness: Guides to Waugh Criticism, 216.

DEAN, CHRISTOPHER, Sir Gawain in the Alliterative *Morte Arthure*, 115.

DUFFY, EDWARD, "The Sisters" as the Introduction to *Dubliners*, 417.

"Education by Poetry" in Robert Frost's Masques, *by* D. Bradley Sullivan, 312.

Egypt in the Restoration: A Perspective on *All for Love*, *by* J. M. Armistead, 139.

ELLEDGE, W. PAUL, Byron's Harold at Sea, 154.

ESSICK, ROBERT N., "A shadow of some golden dream": Shelley's Language in *Epipsychidion*, 165.

FRUSHELL, RICHARD C., Marriage and Marrying in Susanna Centlivre's Plays, 16.

Girdles, Belts, and Cords: A Leitmotif in Chaucer's *General Prologue*, *by* Lawrence Besserman, 322.

GOLDEN, MORRIS, Public Context and Imagining Self in the Novels of Richardson and Fielding, 372.

GRIFFEN, TOBY D., The Literature of Wales, 448.

Hawthorne's Portraits, *by* Joseph Kestner, 221.

HENDERSON, JEFF, John Gardner's *Jason and Medeia*: The Resurrection of a Genre, 76.

Illumination and Affection in the Parallel Plots of "The Rich Boy" and "The Beast in the Jungle," *by* Patrick D. Murphy, 406.

Jane Austen's Use of Literary Allusion in the Sotherton Episode of *Mansfield Park*, *by* Kate Meyers, 96.

John Gardner's *Jason and Medeia*: The Resurrection of a Genre, *by* Jeff Henderson, 76.

John Gay's *Dramatic Works*, *by* Patricia Meyer Spacks, 100.

KESTNER, JOSEPH, Hawthorne's Portraits, 221.

The Literature of Wales, *by* Toby D. Griffen, 448.

"Little Pictures on the Lacquered Surface": The Determining Vocabularies of Norris's *Vandover and the Brute*, *by* Lee Clark Mitchell, 386.

MARDER, HERBERT, Split Perspective: Types of Incongruity in *Mrs. Dalloway*, 51.

Marriage and Marrying in Susanna Centlivre's Plays, *by* Richard C. Frushell, 16.

Melville's Copyists: The "Bar-tenders" of Wall Street, *by* Thomas Pribek, 176.
MEYERS, KATE, Jane Austen's Use of Literary Allusion in the Sotherton Episode of *Mansfield Park*, 96.
MITCHELL, LEE CLARK, "Little Pictures on the Lacquered Surface": The Determining Vocabularies of Norris's *Vandover and the Brute*, 386.
MURPHY, PATRICK D., Illumination and Affection in the Parallel Plots of "The Rich Boy" and "The Beast in the Jungle," 406.

NARDIN, JANE, Comic Convention in Trollope's *Rachel Ray*, 39.
Nature, History, and Anti-Nature in Ezra Pound's Fascism, *by* Robert Casillo, 284.
Nicholas Amhurst's *Terrae Filius* as Background for Pope's Satire of University Education, *by* William E. Rivers, 126.

PETRY, ALICE HALL, That "Tudor Ford" Reconsidered: Robert Lowell's "Skunk Hour," 70.
Poe's Endless Voyage: *The Narrative of Arthur Gordon Pym*, *by* Jules Zanger, 276.
PRIBEK, THOMAS, Melville's Copyists: The "Bar-tenders" of Wall Street, 176.
Public Context and Imagining Self in the Novels of Richardson and Fielding, *by* Morris Golden, 372.

RADCLIFFE, DAVID HILL, These Delights from Several Causes Move: Heterogeneity and Genre in "Coopers Hill," 352.
The Resurrection of Lazarus in the Late Medieval English and French Cycle Drama, *by* Kathleen M. Ashley, 227.
The Relationship of Decadence to the Avant-Garde As seen by Poggioli, Bürger, and Calinescu, *by* Peter G. Christensen, 206.
REX, RICHARD, Wild Horses, Justice, and Charity in the Prioress's Tale, 339.
RIVERS, WILLIAM E., Nicholas Amhurst's *Terrae Filius* as Background for Pope's Satire of University Education, 126.
RUSSELL, FORD, Satiric Perspective in Rochester's *A Satyr against Reason and Mankind*, 245.

Satiric Perspective in Rochester's *A Satyr against Reason and Mankind*, *by* Ford Russell, 245.
SHICHTMAN, MARTIN B., *Sir Gawain and the Green Knight*: A Lesson in the Terror of History, 3.
Sir Gawain and the Green Knight: A Lesson in the Terror of History, *by* Martin B. Shichtman, 3.
Sir Gawain in the Alliterative *Morte Arthure*, *by* Christopher Dean, 115.
"The Sisters" as the Introduction to *Dubliners*, *by* Edward Duffy, 417.
SPACKS, PATRICIA MEYER, John Gay's *Dramatic Works*, 100.
Split Perspective: Types of Incongruity in *Mrs. Dalloway*, *by* Herbert Marder, 51.
Structural Antitheses in Goldsmith's *The Deserted Village*, *by* Cai Zong-qi, 326.
Subdividing the Wilderness: Guides to Waugh Criticism, *by* Robert Murray Davis, 216.
SULLIVAN, D. BRADLEY, "Education by Poetry" in Robert Frost's Masques, 312.

That "Tudor Ford" Reconsidered: Robert Lowell's "Skunk Hour" *by* Alice Hall Petry, 70.
These Delights from Several Causes Move: Heterogeneity and Genre in "Coopers Hill," *by* David Hill Radcliffe, 352.
Toward a Language Irresistible: Saul Bellow and the Romance of Poetry, *by* Michael G. Yetman, 429.

Wild Horses, Justice, and Charity in the Prioress's Tale, *by* Richard Rex, 339.

YETMAN, MICHAEL G., Toward a Language Irresistible: Saul Bellow and the Romance of Poetry, 429.

ZANGER, JULES, Poe's Endless Voyage: *The Narrative of Arthur Gordon Pym*, 276.